

HPS 639

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IGOR STRAVINSKY
PETROUCHKA

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IGOR STRAVINSKY PETROUCHKA

BURLESQUE IN FOUR SCENES

BY

IGOR STRAVINSKY AND ALEXANDRE BENOIS

REVISED 1947 VERSION

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Reprinted with corrections 1965

Александр Теня

À Alexandre Benois

“PETROUCHKA”

(Burlesque in 4 scenes)

In the midst of Shrovetide rejoicings an old Charlatan of oriental appearance produces before an amazed crowd the puppets Petrouchka, the Ballerina and the Moor, who execute a wild dance.

The magic of the Charlatan has imbued them with all the human emotions and passions. Petrouchka is better endowed than the others. He suffers too, more than the Ballerina and the Moor. He feels bitterly the cruelty of the Charlatan, his slavery, his exclusion from ordinary life, his ugliness and his ridiculous appearance. He seeks consolation in the love of the Ballerina and is on the point of believing himself successful. But the lovely creature only flees in terror before his extraordinary behaviour.

The Moor's life is quite different. He is foolish and evil, but his rich appearance seduces the Ballerina, who seeks by every means to captivate him and finally succeeds. Just as the love scene begins, Petrouchka, mad with jealousy, arrives, and is at once thrown out by the Moor.

The Shrovetide fair is at its height. A rake of a merchant, accompanied by gypsy singers, is distributing handfuls of banknotes to the crowd. Coachmen are dancing with nurses, a bear-tamer arrives with his animal, and finally a troupe of masqueraders leads everyone in a mad whirlwind. Suddenly cries burst from the little theatre of the Charlatan. The rivalry between the Moor and Petrouchka has ended by taking a tragic turn. The marionettes escape from the theatre and the Moor kills Petrouchka with one blow from his sabre. The wretched Petrouchka dies in the snow surrounded by the festive crowd. The Charlatan, whom a police officer has come to question, hastens to quieten everyone and in his hands Petrouchka becomes the doll once again. He begs those about him to be reassured that the head is wooden and the body filled with sawdust. The crowd disperses. The Charlatan, now alone, sees to his great terror, on the roof of the little theatre, the ghost of Petrouchka who threatens him and leers mockingly at everyone whom the Charlatan has fooled.

„PÉTROUCHKA“

Scènes burlesques en 4 tableaux

Au milieu des réjouissances de la semaine grasse un vieux Charlatan, à l'aspect oriental, produit devant le public ébahi, des poupées animées Pétrouchka, la Ballerine et le Maure, lesquelles exécutent une danse effrénée.

La magie du Charlatan leur a communiqué tous les sentiments et les passions humaines. C'est Pétrouchka qui en est doué plus que les autres. Aussi souffre-t-il davantage que la Ballerine et le Maure. C'est avec amertume qu'il ressent la cruauté du Charlatan, son esclavage, son exclusion de la vie commune, sa laideur et son aspect ridicule. Il cherche à trouver une consolation dans l'amour de la Ballerine et il est sur le point de croire à son succès. Mais la belle le fuit n'étant qu'effrayée par ses manières bizarres.

L'existence du Maure est toute différente. Il est bête et méchant, mais son aspect somptueux séduit la Ballerine qui tâche de le captiver par tous ses moyens ce que lui réussit enfin. Juste au moment de la scène d'amour arrive Pétrouchka furieux de jalousie mais le Maure a vite fait de le mettre à la porte.

La fête de la semaine grasse est à son comble. Un marchand fétard accompagné de chanteuses tziganes distribue à la foule des poignées de billets de banque. Des cochers dansent avec des nourrices, arrive un montreur d'ours avec sa bête et finalement une bande de masques emmène tout le monde dans un tourbillon endiablé. Tout d'un coup des cris partent du petit théâtre du Charlatan. La rivalité entre le Maure et Pétrouchka finit par prendre un tour tragique. Les poupées animées s'échappent du théâtre en courant et le Maure assomme Pétrouchka d'un coup de sabre. Pétrouchka misérable meurt sur la neige entouré de la foule en fête. Le Charlatan qu'un policier est allé quérir s'empresse de tranquilliser tout le monde et sous ses mains Petrouchka redevient poupée. Il prie ceux qui l'entourent de s'assurer que la tête est en bois et que le corps est rempli de son. La foule se disperse. Le Charlatan resté seul aperçoit à sa grande terreur au-dessus du petit théâtre le spectre de Pétrouchka qui le menace et fait des grimaces de moquerie à tous ceux que le Charlatan a bernés.

General Remarks

The action takes place on the Admiralty Square, St. Petersburg, in the 1830's. Besides the normal theatre curtain there is a special curtain for the Burlesque. This curtain depicts a Charlatan of magnificent appearance enthroned on the clouds. The ordinary curtain goes up immediately the music has begun and falls at the end of the ballet. The special curtain goes up a little later and falls between the scenes.

- I. A sunny winter's day. On the left a large booth with a balcony for the "Diède" (compère of the fair). Underneath it is a table with an enormous samovar. In the middle of the scene is the little theatre of the Charlatan, on the right there are sweetmeat stalls and a showman of optical illusions. At the back one sees a roundabout with wooden horses, big swings and slides. There is a crowd of people moving about on the scene, common people, gentlefolk, troupes of drunkards with their arms round one another ; the stall of the optical illusionist is surrounded by children ; women are clustered round the other booths.
- II. Petrouchka's cell. Its cardboard walls are painted black with stars and a half moon. Drawings of devils on a golden background decorate the panels of the door which leads into the Ballerina's room. On one of the walls of the cell is a frowning portrait of the Charlatan, below it and a little to one side Petrouchka, in a paroxysm of despair, is digging a hole.
- III. The Moor's cell. The wall is papered with a pattern of green palms and fantastic fruits on a red background. The Moor, dressed in a costume of the greatest splendour, is lying on a low sofa playing with a coconut. On the right is a door which leads into the Ballerina's cell.
- IV. The same scenery as in the first scene. Towards the end an effect of late evening. On the appearance of the mummers, Bengal lights are lit in the wings. At the moment of Petrouchka's death it begins to snow and the darkness becomes deeper.

Remarque Générale

L'action se passe à St. Pétersbourg sur la place de l'Amirauté dans les années 1830. Outre le rideau ordinaire du théâtre il y a un rideau spécial pour les „scènes burlesques.“ Ce rideau représente le Charlatan d'aspect grandiose, trônant sur des nuages. Le rideau ordinaire monte dès que la musique a commencé et baisse à la fin du spectacle. Quant au rideau spécial il monte un peu plus tard et descend entre les tableaux.

- I. Journée ensoleillée d'hiver. A gauche une grande baraque avec un balcon pour le „Diède“ (compère de la foire). Au-dessous une table avec un samovar gigantesque. Au milieu de la scène le petit théâtre du Charlatan, à droite des échoppes de sucreries et un montreur de vues d'optique. Au fond on aperçoit des chevaux de bois, de grandes balançoires et des glissoirs. Foule de promeneurs sur la scène, gens du peuple, gens du monde, des groupes d'ivrognes embrassés ; des enfants entourent la boîte d'optique ; les femmes se pressent autour des échoppes.
- II. La cellule de Pétrouchka. Ses murs en carton sont peints en noir avec des étoiles et la demi lune. Des figures de diables sur fond d'or ornent les vantaux de la porte qui mène dans la chambre de la Ballerine. Sur un des murs de la cellule le portrait renfrogné du Charlatan (au-dessous un peu de côté se trouve l'endroit où Pétrouchka dans son paroxysme de désespoir enfonce le mur).
- III. La cellule du Maure. Papier peint à dessin de palmes vertes et de fruits fantastiques sur fond rouge. Le Maure en costume d'une grande richesse est couché sur un sofa très bas et joue avec une noix de coco. A droite la porte qui mène dans la cellule de la Ballerine.
- IV. Le même décor qu'au tableau I. Vers la fin, effet de soir avancé. A l'apparition des masques, des feux de bengale sont allumés dans la coulisse. Au moment de la mort de Pétrouchka il neige, et l'obscurité devient plus intense.

PÉTROUCHKA

1-re Représentation sur le Théâtre du Châtelet

(Paris le 13 juin 1911)

Direction : G. ASTRUC & CIE

organisé par

M. SERGE DE DIAGHILEW

Personages	Distribution
La Ballerine	Mme. Tamar Karsawina
Pétrouchka	M. Nijinski
Le Maure	M. Orlow
Le vieux Charlatan	M. Ceccheti

Les Nourrices : Mmes. Baranowitch I, Baranowitch II, A. Wasiliewa, M. Wasiliewa, Gachewska, Tchernychewa, Lastchilina, Sazonower, Biber.

Les Cochers : M.M. Latschiline, Semenow, Petrow, W. Romanow, Orlik.

Les Palefreniers : M.M. Rosai, A. Molotsow.

Le Marchand fétard : M. Koussow.

Les tziganes : Mmes. Schollar, Reisen.

Les danseuses de rue : Mmes. Nijinska, Wassiliowska.

Premier joueur d'orgue : M. Sergheiew.

Second joueur d'orgue : M. Kobelew.

Le „ Diède “ (compère de la foire) : M. B. Romanow.

Le montreur de vues d'optique : M. Ognew.

Masque et travestis : Mmes. Larionowa, Kandina.— M.M. Leontiew, Kremniew, Oulanow, S. Molotsow, Dimitriew, Gouduine, Kotchetowsky, Masslow, Guerassimow, Christapson, Larosow.

Marchands, marchandes, officiers, soldats, seigneurs, dames, enfants, bonnes, cosaques, agents de police, un montreur d'ours, etc.

Chef d'orchestre M. Monteux.

Maitre de ballet M. Fokine.

Décors et costumes dessinés par M. Alexandre Benois.

Décors exécutés par M. Anisfeld.


Costumes exécutés par M.M. Caffi et Worobiew.

Instrumentation

3 Flutes (3rd doubling Piccolo)
2 Oboes
Cor Anglais
3 Clarinets in B \flat (3rd doubling Bass Clarinet)
2 Bassoons
Double Bassoon
4 Horns in F
3 Trumpets in C and B \flat
3 Trombones
Tuba
Timpani
*Percussion
Celesta
Harp
Piano
Strings

*triangle, cymbal, bass drum, tambourine, side drum, tam-tam, xylophone.

Duration: 42 minutes



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PETROUCHKA

First Part THE SHROVE - TIDE FAIR

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this publication is illegal

Igor Stravinsky
Revised 1947

Vivace M.M. ♩ = 138 1

Piccolo

I
Flutes

II

Oboes I & II

Cor Anglais

Clarinets in Bb
I & II

Bass Clarinet in Bb

Bassoons I & II

Double Bassoon

I & II
Horns in F
III & IV

Trumpets in C
I, II & III

I & II
Trombones
III & Tuba

Timpani

Percussion

Celesta

Piano

Harp

Vivace M.M. ♩ = 138 1

Violins I

Violins II

Violas

Violoncellos

Double Bases

Solo
f ben marc.

mf

mf cont.

B. & H 16236

[illegible]

3

4

Picc.

I

Flts.

II

Ob. I, II

Cita. I, II
in Bb

B. Cit. in Bb

Bass. I, II

D. Bass.

I, II

Horn in F

III

Piano

Harp

4

Vln. I (div.)

Vln. II (div.)

Vln.

Cello (div.)

Bass

5

Flcc.
 I
 Flts.
 II
 Ob. I, II
 Ctn. I, II
 in B \flat
 I, II
 Hns. in F
 III
 I
 Trpts. in C
 II
 Piano
 Harp
 5
 Vin. I
 (div.)
 Vin. II
 (div.)
 Vln. (div.)
 (div.)

The musical score is written for a full orchestra. The top section includes Flute (Flcc.), Flutes I and II (Flts.), Oboe I and II (Ob. I, II), Clarinet I and II in B-flat (Ctn. I, II in B \flat), Horns I and II in F (Hns. in F), and Trumpets I and II in C (Trpts. in C). The middle section includes Piano and Harp. The bottom section includes Violin I (div.), Violin II (div.), and Viola (div.). The score is in 3/4 time and features complex rhythmic patterns and dynamics. A rehearsal mark '5' is present at the top and bottom of the page.

6 7

Picc. *cres - cen - do* *fff*

I *cres - cen - do* *fff*

Fita. II *cres - cen - do* *fff*

Ob. I, II *cres - cen - do* *fff*

C. A. *cres - cen - do* *fff*

Cita. I, II *cres - cen - do* *fff*

I, II *cres - cen - do* *fff*

Hns. in F *cres - cen - do* *fff*

III, IV *cres - cen - do* *fff*

I *cres - cen - do* *fff*

Trpta. in C *cres - cen - do* *fslacc.* *fff*

II, III *cres - cen - do* *fff*

I, II *cres - cen - do* *fff*

Tromba. III *cres - cen - do* *fff*

Tria. Cym. *cres - cen - do* *fff*

Piano *cres - cen - do* *fff*

Harp *cres - cen - do* *fff*

Vla. I (div.) *cres - cen - do* *fff*

Vla. II (div.) *cres - cen - do* *fff*

Vla. (div.) *cres - cen - do* *fff*

Cello *cres - cen - do* *fff*

7

8 9 10

Picc.

Fits. I, II

Ob. I, II

C.A.

Cfts. I, II
in Bb

I, II

Mus. in F

III, IV

I

Trpts. in

II, III

I, II

Tromba

III

Trfa.

Cym.

8

Piano

uniss.

8 9 10

Vln. I

uniss.

Vln. II

uniss.

Vla.

'Cello

Bass

fff

Flco. 11 12
 Flts. I, II
 Ob. I, II
 C.A.
 Clts. I, II in Bb
 Bsn. I
 I, II
 Hns. in F
 III, IV
 I
 Trpts. in C
 II, III
 I, II
 Trombs.
 III, Tuba
 Timp.
 Tria.
 Tamb.
 Cym.
 Piano
 Harp
 Vin. I 11 12
 Vin. II
 Vla.
 'Cello
 Bass

f marc.
sim.
f marc.
sim.
f marc.
f marc.
sim.
sim.
fff
metal stick mf
ordinarily mf
sempre f non arpeg.
pizz.
pizz.
pizz.
uniso. pizz.

This page of a musical score contains the following instruments and parts:

- Picc.** (Piccolo)
- Fts. I, II** (Flutes I and II)
- I** (First Oboe)
- Ob.** (Oboe)
- II** (Second Oboe)
- Cts. I, II** in Bb (Clarinets I and II in B-flat)
- Bsn. I** (Bassoon I)
- D. Bsn.** (Double Bassoon)
- Hes. I, II** in F (Horns I and II in F)
- Trpts. I, II, III** in C (Trumpets I, II, and III in C)
- Timp.** (Timpani)
- S.D.** (Snare Drum)
- Piano**
- Vln. I** (Violins I)
- Vln. II** (Violins II)
- Vla.** (Viola)
- Cello**
- Bass**

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo), *sim.* (sforzando), *mf* (mezzo-forte), *div.* (divisi), and *plizz.* (pizzicato). Rehearsal marks 15 and 16 are present.

B. & H. 16236

18 Meno mosso, ♩ = 88

19 Tempo 19

I Flts. *mf*
 II Flts. *mf*
 I Cts. in Bb. *mf cant.*
 II Cts. in Bb. *mf*
 B. Cts. in Bb. *mf marc.*
 Bsns. I. II *p*
 D. Bsn. *p*
 Tromb. III Tuba *p*
 Timp. *f*
 Piano *f*
 Vin. I *unis. trem. p*
 Vin. II *unis. trem. p*
 Vla. *trem. p*
 'Cello *f*
 Bass *f*

20 21

Picc. *ff* stacc.

Flts. I, II *ff* stacc.

I *f*

Ob. *ff* stacc.

II *f*

Clts. I, II
in Bb *ff* stacc.

Bsns. I, II *mf*

D. Bsn. *f*

I, II *mf*

Hrns. in F *mf*

III, IV *f*

Trpts. I, II, III
in C *f* stacc.

Tromb. I *f* sim.

Timp. *f*

S. D. *f*

Piano *ff*

20 21

Vln. I *ff*

Vln. II *ff* div. pizz.

Vla. *ff*

'Cello *ff* pizz.

Bass *f*

22 *Meno mosso, ♩:88*

Picc. *marc.*

I *stim.*

Fits. *stim.*

II *mf sub.*

Ob. I, II *mf sub.*

I *Soli mf cant. legato*

Citt. fa Bb *mf marc. stacc.*

II

B. Cit. fa Bb

Bsu. I

22 *Meno mosso, ♩:88*

Vin. I *div.*

Vin. II *p*

Vla. *mf*

'Cello *stim.*

23 *L'istesso tempo*

Picc. *mf*

I *mf*

Fits. *mf*

II *mf*

I *mf*

Citt. fa Bb *mf*

II *p ma marc. accompagnando*

B. Cit. fa Bb *mf*

Tria. *sempre simile*

24

Fits. I, II

I

Citt. fa Bb

II

B. Cit. fa Bb

Trpt. I in C *Soli mf puro*

Tria. *arco*

Vla. II (div.) *marc. mf*

arco

25 26

Picc.

I

Fits.

II

Ob. I, II

I

Cits. in Bb

II

B. Cits. in Bb

Trpt. I in C

poco

Celcsta

mf marc. stacc.

Piano

Harp

25 26

Vin. I

Vin. II (div.)

Vla.

'Cello

pizz.

I

Fits.

II

I

Cits. in Bb

II

B. Cits. in Bb

Celcsta

Harp

27

I
Flta.

II

I
Clta. in Bb

II

B. Clt. in Bb

Celesta

Piano

Harp

Pico.

I

Flta.

II

I
Clta. in Bb

II

B. Clt. in Bb

Celesta

Piano

Harp

28

Pico.

Fits. I, II

I

Cits. in Bb

II

B. Cits. in Bb

Celesta

Tria.

Harp

Vin. II (div)

p ma marc. accompagnando

sempre sim.

mf marc.

mf marc.

29

Fits. I, II

I

Cits. in Bb

II

B. Cits. in Bb

Celesta

Tria.

Piano

Harp

Vin. I

Vin. II (div)

ff

30 Tempo I9 (vivace, J. = 138)

Picc.

Fita. II

I
Ob.

II

I
Cita. in Bb

II

B. Cita. in Bb

I
Bsn.

II

D. Bsn.

Trpt. in C. I

Tromb. III

Timp.

Celesta

Trla.

Piano

Harp

Via. I

Via. II (div.)

Via.

Cello

Bass

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The page is divided into measures, with measures 31 and 32 clearly marked. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *mf*, *sf*, *stacc.*). The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn in F (Hr. in F), Trumpet (Tr.), Trombone (Tuba), Timpani (Timp.), Piano, Violin I (Vin. I), Violin II (Vin. II), Viola, Cello, and Double Bass (B. ss.). The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.

33

34

Picc.

I

Fits.

II

Ob. I, II

Clts. I, II
in Bb

Bsns. I, II

I, II

Hrns. in F

III

Piano

Harp

33

34

Vln. I

Vln. II

Vla.

Cello

Bass

22

[35]

Picc.

I
Flts.
II

Ob. L II

C.A.

Gfts I, II
in B♭

L II

Hsa. in F

III, IV

I
Trpts. in C

II, III

f

crescendo

I, II

Trombs.
III

Tria.
Cym.

metal stick

Piano

cres - cen - do

gloss

Harp

cres - cen - do

gloss

[35]

Vla. I
(div.)

cres - cen - do

Via. II
(div.)

simile

cres - cen - do

simile

cres - cen - do

Via. I
(div.)

simile

cres - cen - do

simile

cres - cen - do

Cello

div.

arco ff

36

37

38

23

Picc.

Fits. I, II

Ob. I, II

C. A.

Cits. I, II
in Bb

I, II

Hns. in F
III, IV

I

Trpts. in C
II, III

I, II

Tromba
III

Tria.

Cym.

Piano

36

37

38

Vin. I

Vin. II

Via.

'Cello
(div.)

Bass

arco

fff

39 40 41

Picc.

Fits. I, II

Ob. I, II

C.A.

Clts. I, II
in Bb

Bsn. I

I, II

Horn. in F
III, IV

I

Trpts. in C
II, III

I, II

Trombe

III. Tuba

Timp.

Trin.

Tamb.

Cym.

Piano

Harp

39 40 41

Vln. I

Vln. II

Vla.

Cello

Bass

f marc.

sim.

f marc.

sim.

f marc.

f marc.

sf

metal stick

ordinarily

mf

sempre f non arpeg.

pizz.

f

pizz.

f

pizz.

f

unls. pizz.

f

[illegible]

44

Picc. *ff* *sim.*

Fits. I, II *ff* *sim.*

I *ff* *sim.*

Ob. II *ff* *sim.*

Clt. I, II in Bb *ff* *sim.*

Bsn. I *sf*

D. Bsn. *sf*

Hrn. I, II in F *mf*

Trpta. I, II, III in C *f* *sim.*

Timp. *f*

S. D. *f*

Piano *ff*

45

Vln. I *mf* *detaché*

Vln. II *mf* *detaché*

Vla. *mf* *detaché*

'Cello *ff* *pizz.*

Bass *f*

[illegible]

This is a page from a musical score, likely for a symphony, showing measures 47 and 48. The score is written for a large orchestra, including woodwinds, brass, percussion, and strings. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems, with measures 47 and 48 marked at the top of the first system and at the bottom of the second system. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), Horn in F (H. in F), Trumpet in C (Trpt. in C), Trombone (Tromb.), Timpani (Timp.), Snare Drum (S.D.), Piano (Piano), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cello), and Bass (Bass). The music features various dynamics (p, mf, f, sf) and articulations (pizz., arco). The score is written in a standard musical notation with staves and notes.

49

50

Picc. *f marc.* *sim.*
 I *f marc.* *sim.*
 Flts. II *f marc.* *sim.*
 Ob. I & II *f marc.* *sim.*
 C.A. *f marc.* *sim.*
 Cita. I & II in Bb *f marc.* *sim.*
 B. Cita. in Bb *f marc.* *sim.*
 Bsns. I & II *f marc.* *sim.*
 D. Bsn. *f marc.* *sim.*
 Hsa. I & II in F *f marc.* *sim.*
 I *f marc.* *sim.*
 Trpts. in C *f marc.* *sim.*
 II *f marc.* *sim.*
 Tromb. III *f marc.* *sim.*
 Tuba *f marc.* *sim.*
 Timp. *f marc.* *sim.*
 S.D. *f marc.* *sim.*
 Piano *f marc.* *sim.*
 49 50
 Vin. I *f marc.* *sim.*
 Vin. II *f marc.* *sim.*
 Vin. *f marc.* *sim.*
 'Cello *f marc.* *sim.*
 Bass *f marc.* *sim.*

30

51

52

Picc.

I

Flts.

II

Ob. I, II

C. A.

Cits. I, II
in Bb

B. Clt. in Bb

Bsns. I, II

D. Ben.

I, II

Mns. in F

III, IV

I

Trpts. in C

II, III

I, II

Trombs

III

Timp.

S. D.

Piano

51

52

Vla. I

Vla. II

Vla.

Cello

Bass

53

Picc.

I

Flte.

II

Ob. I, II

I

Clta. in Bb

II

B. Clt. in Bb

Bass. I, II

I, II

Hrn. in F

III, IV

Trpta. I, II, III

in C

Tromba. I, II, III

Timp.

Tri.

Tamb.

Cym.

Piano

Harp

53

Vln. I

Vln. II

Vla.

Cello

Bass

54

Picc.

I

Flts.

II

Ob. II

ff marcatisimo

I

Cts. in Bb

II

B. Cts. in Bb

Bass I & II

ff ben marc.

D. Ben.

I & II

sim.

Hrns. in F

III & IV

sim.

I

Trpts. in C

II

Solo

Solo

Trm.

Tamb.

Cym.

Piano

sempref

Harp

54

55

Vin. I

Vin. II

Vin.

Cello

Bass

arco

ff ben marc.

arco

ff ben marc.

This is a page from a musical score, likely for a symphony. The page is numbered 33 in the top right corner. It contains staves for various instruments, including Piccolo, Flutes (I and II), Oboe, Clarinets (A and B), Bassoons (I and II), Horns (I and II), Trumpets (I, II, III, and IV), Trombones (I, II, and III), Tuba, Timpani, Triangle, Tambourine, Cymbals, Piano, Harp, Violins (I and II), Viola, Cello, and Bass. The score includes dynamic markings such as *crescendo*, *mf*, *f*, and *sim*, and articulation like *wooden sticks* and *Solo ben marc*. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The bottom of the page features a sequence of notes: C4 D4 E4 F4 G4 A4 B4, followed by a double bar line and then D4 G4.

56

Picc.

Flts. I & II

I

Bsns.

II

D. Bsn.

Trpts. I & II
in C

Timp

Trla.

S.D.

Cym.

Piano

Harp

57

58 Lento, $\text{♩} = 50$

Solo

con sord.

con sord.

Solo without snare

sim.

ordinarily

56

57

58 Lento, $\text{♩} = 50$

Vla. I

Vla. II

Vla.

'Cello

Bass

pizz.

(pizz.)

mf marc.

59

Cita. in Bb
I
II

P ma ben articolato
sim.
p
mf
Soli, espress.

Bass.
I
II

D. Bass.

Hos. I, II in F

Celesta
pp, ma ben articolato

Harp

59

Vin. I
con sord. spicc.

Vin. II
spicc.
accent in p

Vla.

Cello
con sord. p
accent in p

Bass
con sord. arco
accent in p

60

Cadenza
Solo
p

Poco più mosso, ♩ = 60

Fl. I
più p
falso

Fl. I

61 a tempo

Picc. *p* *t k t k t*

I *p* *t k t k t*

Flts. II *p* *3 t k t k*

C.A. *Solo* *f* *3* *3*

I *p ma espressivo* *3*

Clts. in Bb II *p ma espressivo* *3*

B. Clt. in Bb *p ma espressivo* *3*

Celesta *3*

Harp *sf* *mf* *sim.* *3*

61 a tempo

Vin. I *p, espress.*

Vin. II (div.) *con sord. p, espress.*

Via. (div.) *con sord. p, espress.*

Cello *senza sord. p, espress.*

Bass *pizz. mf marc.*

62

Picc.

I

Flts.

II

mp cantabile

mp cantabile

Ob. I

Ob. II

Cl. in Bb

Cl. in Bb

p

p

Bass. I, II

p

II

Ensemble

III

p

I

Trpt. in C

(con sord.)

II, III

(con sord.) pp

con sord. pp

Celista

Piano

mf

Harp

mf marc.

C#, D#, E#, B#

62

Vin. I

div.

dolce cant.

Vin. II (div.)

mp, marc. articolato

mp, marc. articolato

Vin. (div.)

'Cello

dolce. ca. r.

Bass

63

Picc.

I

Flts.

II

Ob. I

I

Clts. in Bb

II

Hr. III in F

I

Trpts. in C

II III

Celesta

Piano

Harp

C.D.E.F.G.A.B

63

unis. pizz.

senza sord.

Vln. I

sim.

pizz.

Vln. II (div.)

pizz.

senza sord.

Vla. (div.)

senza sord.

'Cello

sim.

senza sord.

DANSE RUSSE

64 Allegro giusto, $\text{♩} = 118$

65

Flco. *f*
 Flts. I, II *f*
 Ob. I, II *f*
 C.A. *f*
 Clts. I, II in Bb *f*
 B. Clt. in Bb *f*
 Bsns. I, II *f*
 I. II *f*
 Hss. in F *f*
 III. IV *f* senza sord.
 I. II *f* senza sord.
 Trpts. in C *f*
 III *f*
 Trombs. I, II, III *f*
 Piano *f*
 Harp *non arpeg. ff*
 64 Allegro giusto, $\text{♩} = 118$
 65
 Vln. I (pizz.) *f*
 Vln. II (pizz.) *f*
 Vln. unis. pizz *f*
 Vla. *f* pizz. non div.
 Cello *f*
 Bass *f*

Fluo.

Fits. I, II

Ob. I, II

C. A.

Cits. I, II
in Bb

B. Clt. in Bb

Bass. I, II

I, II

Horn in F

III, IV

I, II

Trpts. in C

III

Tromba
I, II, III

Xylo.

Tamb.

Piano

Harp

66

Vin. I

non div.

div. in 3

(pizz.) = V = V

Vin. II

non div.

arco

pizz.

Vla.

non div.

arco

div. in 3

2 Soli

'Celli

Gli altri

Bass

gliss.

ff

sim.

Solo

mf

Solo

con sord.

marc.

gliss.

p

gliss.

p

mf

arco

pizz.

arco

div. in 3

arco

p

sf

p

sf

sempre simile

arco

pizz.

sim.

arco

pizz.

arco

sempre

p

sempre

pizz.

mf

67

Fl. I

Ob. I

Clt. I, II
in Bb

B. Clt. in Bb

Trpt. I in C

Piano

Harp

Solo

mf

Solo

mf

p

p

sim.

p sub.

p sub.

67

Vln. I
(div. in 3)

Vln. II

Vla.
(div. in 3)

2 Soti

'Celli

G.A.

Bass

p sub.

arco

mf

68 69

Picc. *p stacc.* *p stacc.*

I Flts. *p stacc.* *p sub.*

II Flts. *p stacc.* *p sub.*

I Ob. *p stacc. sempre* *p sub.*

II Ob. *p stacc. sempre* *p sub.*

C.A. *p stacc. sempre* *p sub.*

I Clts. in Bb *p stacc. sempre* *sim.* *p sub.*

II Clts. in Bb *p stacc. sempre* *sim.* *p sub.*

E. Clt. in Bb *p stacc. sempre* *p sub.*

I Bsns. *p stacc. sempre* *p sub.*

II Bsns. *p stacc. sempre* *p sub.*

Piano *p* *p sub.*

Harp *p* *p sub.*

68 69

Vln. I *unis.-arco* *p spicc.* *p sub.*

Vln. II (div.) *p spicc.* *p sub.*

Vla. (div.) *p spicc.* *p sub.*

Vcllo (div.) *p arco* *p sub.*

p pizz. *p sub.*

p *p sub.*

Picc.
 I
 Flts.
 II
 I
 Ob.
 II
 C.A.
 I
 Clts. in B \flat
 II
 B. Clt. in B \flat
 I
 Bsns.
 II
 Trpts. III
 in C
 Piano
 Harp
 Vln. I
 Vln. II (div.)
 Vla. (div.)
 Cello (div.)

senza sord.
p sfacc.

70

Picc.
 I
 Flts.
 II
 I
 Ob.
 II
 C.A.
 I
 Clts. in Bb
 II
 B. Clt. in Bb
 I
 Bsns.
 U
 I. II
 Hns. in F
 III. IV
 Trpta. II
 in C
 Xylo.
 Piano
 Harp
 71
 Vin. I
 Vin. II
 (div.)
 Via.
 (div.)
 'Cello
 (div.)
 Bass

Picc. *ff* *etc. sim.*
 Flts. I, II *ff* *etc. sim.*
 Ob. I, II *ff* *etc. sim.*
 C. A. *ff* *etc. sim.*
 Cts. I, II in Bb *ff* *etc. sim.*
 B. Clt. in Bb *ff* *etc. sim.*
 I *ff* *etc. sim.*
 Bsns. *ff* *etc. sim.*
 II *ff* *etc. sim.*
 I, II *ff* *etc. sim.*
 Hns. in F *ff* *etc. sim.*
 III, IV *ff* *etc. sim.*
 I *ff* *etc. sim.*
 Trpts. in C *ff* *etc. sim.*
 II, III *ff* *etc. sim.*
 Xylo *ff*
 Piano *ff*
 Harp *f*

72
 Vln. I *ff* *unis. div.*
 Vln. II *ff* *unis. div.*
 Vla. *ff* *arco div. harm.*
 Cello *ff* *arco harm.*
 Bass *ff* *arco harm.*

B. & H. 16236

75

Picc.

Flts. I & II

Ob. I & II

C. A.

I

Clt. & Ia B>

II

I

Bsns.

II

I & II

Tr. & Ia F

III & IV

I

Tr. & Ia C

II & III

Cym.

H. D.

Piano

75

Vln. I (div.)

Vln. II

Vla. (div.)

Cello

Ba.

2 Vln. soli
V
Y
leggero
scherzando

marcato in p

p

ff

f

meno f

Sito

ff

mf

p

pizzicato

76

C. A.

I

Clts. in Bb

II

B. Clt. in Bb

Bass I

Piano

Harp

2 Vin. Soli

leggiere scherzando

2 Vin. Soli

Gli altri unis.

pizz. sf

Tutti arco div in 4

Vin I

Vin II

Vla. (div.)

'Cello

Solo ben marc.

mf

mf

sempre sim.

p

pizz.

marc. in p

pizz. 3

marc. in p

sf

76

77

Picc. *f*

I *f*

Flts. *f*

II *f*

I *f*

Cits. in B \flat *f*

II *f*

B. Cit. in B \flat *f*

Trla. *mf*

Cym.

Piano *mf come sopra*

Harp

77

Vln. I (div. in 4)

Vln. II (pizz) *f*

Vla. (div.)

Fl I
I
Clts. in B \flat
II
B. Clt. in B \flat
Piano
Harp
Vln. I
(div. in 4)
Vla.
(div.)

78

Fl. I
I
Clts. in B \flat
II
B. Clt. in B \flat
I. II
Hns. in F
III. IV
Piano
Harp

78

Solo
Vln. I
div. in 4
Vla.
(div.)

79

Solo

sim.

Ob. I

Clts. I, II
in Bb

B. Clt. in Bb

I
Bsns.

II

I, II
Hrns. in F

III, IV

Piano

Solo Vin.

80

sim.

Pico.

I

Flts.
II

Ob. I

Clts. I, II
in Bb

B. Clt. in Bb

I
Bsns.

II

Hr. II in F

Xyl.

Piano

Allargando [81] *Meno mosso* [82] *Tempo 1^{mo}*

I Flts. II

Ob. I

C. A.

Clt. I, II in Bb

B. Clt. in Bb

Bsns. I, II

I, II Hns. in F

III, IV

Piano

Solo *p dolce espress.* *Solo* *p* *p sub.* *f subito left ped.*

Allargando [81] *Meno mosso* [82] *Tempo 1^{mo}*

Tutti *pizz.*

Via. I

Via. II

Vla.

'Cello

Bass

f *(pizz.)* *f*

[83]

Ob. III

C. A.

Trpt. I in C

Piano

Via. I

a 2 *sf* *sim.* *sim.* *sim.* *sim.* *arco* *3* *sf* *pizz.* *sin.* *3*

84

sim.

85

Picc.

I

Flts.

II

Ob. I, II

C. A.

Clts. I, II
in Bb

Bsns. I, II

Trpt. Lin C

Piano

Vin. I
(div.)Vin. II
(div.)Vin.
(div.)'Cello
(div.)

84

85

arco ten.

poco sfp

arco ten.

poco sfp

arco ten.

poco sfp

arco ten.

poco sfp

arco ten.

poco sfp

arco ten.

poco sfp

arco ten.

poco sfp

arco ten.

poco sfp

poco sfp

(arco)

sf pizz.

sf

(arco)

sf pizz.

sf

(arco)

sf pizz.

sf

(arco)

sf pizz.

sf

(arco)

sf pizz.

sf

B. & H. 16236

88

89

Pico.

I

Fits.

II

Ob. I, II

C. A.

Cits. I, II
in Bb

B. Cit. in Bb

Bass. I, II

D. Bsa.

I, II

Hss. in F

III, IV

Trpts. I, II, III
in C

Xyl.

Piano

Harp

88

89

Vla. I
(div.)

Vla. II

Vla.

'Cello

Bass

Picc. *pp sub.* *cres - cen - do* *fff*
 I *pp sub.* *cres - cen - do* *fff*
 Flta. II *pp sub.* *f*
 Ob. II *mf* *fff*
 C. A. *mf* *fff*
 I *pp sub.* *cres - cen - do* *fff*
 Cts. in Bb II *fff*
 B. Cts. in Bb *pp sub.* *fff*
 Bsns. II *fff*
 D. Bsn. *fff*
 I II *fff*
 Hns. in F III IV *fff*
 I *fff*
 Trpts. in C II, III *fff*
 I II *fff*
 Trombs. III & Tuba *fff*
 Timp. *fff*
 Xyl. *pp sub.* *cres - cen - do* *fff*
 B. D. *fff*
 Piano *pp sub.* *cres - cen - do* *fff*
 Harp *fff*
 90
 Viol. I *pizz.* *p sub.* *pizz.* *cres - cen - do* *fff* *arco*
 Viol. II *p sub.* *pizz.* *cres - cen - do* *fff* *arco*
 Via. *pizz.* *cres - cen - do* *fff* *arco*
 'Cello *v* *sub. p* *pizz.* *cres - cen - do* *fff* *arco*
 Bass *sub. p* *pizz.* *cres - cen - do* *fff* *arco*

91 For continuing 92

Flac.

Fita. I, II

Ob. II

C.A.

Cita. I, II
in Bb

E Cit. in Bb

Bass. I, II

D. Res.

I, II
Horn in F
III, IV

I
Trpt. in C
II, III

I, II
Trombs.
III & Tuba

Timpani

S.D.

H.D.

Piano

Harp

91 For continuing 92

Vla. I

Vla. II

Vla.

'Cello

Bass

Wooden sticks

mf marc. articolato

ff marc. ben articolato

ff marc.

Simile. ad lib. lunga etc.

Second Part
PETROUCHKA

PETROUCHKA

93 Impetuoso, ♩ = 100

Floc.

Fits.I,II

Ob.I,II

C. A.

Cits.I,II
in B♭

Trpts.I,II
in B♭

Timp.

Cym.

S. D.

Piano

94

Vla. I

Vln. II

Vla.

Cello

Bass

95 Doppio valore, ♩ = 50

I

Cits. in B♭

II

Bsn. I

Trpt. I in B♭

Vln. I

p poco sf

97

I
Citt. in Bb

II
Bsn. I

Trpts. I, II
in Bb

Piano

mf *p*

con sord.

98 Più mosso ♩ = 76

I
Citt. in Bb

II
Trpts. I, II
in Bb

Piano

mf *cres.*

99

I
Citt. in Bb

II
Bsn. I

Piano

mf *f*

- cen - do

Piano

f

10

Piano

f

12

100

Flts. I, II *ff*
 Obs. I, II *ff*
 C. A. *ff*
 Clts. I, II in B \flat *ff*
 Bsns. I, II *ff*
 I, II *f tremolo*
 Hns. in F *f tremolo*
 III, IV *f tremolo*
 I, II *a 2 con sord.*
 Trpts. in B \flat *con sord.*
 III *f tremolo*
 S.D. (small size) *f*

100

Vln. I *arco ff sim.*
 Vln. II *ff sim.*
 Vla. *ff*
 'Cello *ff sim.*

101

Flts. I, II *a2* *tr* *p sub.* *fff*

Ob. I, II *p sub.* *fff*

C. A. *tr* *p sub.* *fff*

Clt. I, II in B \flat *a2* *tr* *p sub.* *fff*

Bsns. I, II *p sub.* *fff*

I, II *p sub.* *fff*

Has. in F *p sub.* *fff*

III, IV *p sub.* *fff*

I, II *a2* *tr* *fff*

Trpta. in B \flat *fff*

III *p sub.* *fff*

Trombs. I, II, III *con sord.* *a3* *fff* *p sub.* *fff*

Tuba *con sord.* *fff*

Timp. *fff*

S.D. *p sub.* *fff*

Piano *p sub.* *fff* *p*

Vin. I *p sub.* *fff*

Vin. II *p sub.* *fff*

Vla. *p sub.* *fff*

'Cello *p sub.* *fff*

Bass *p sub.* *fff* *(pizz.)*

101

102 Andantino, $\text{♩} = 80$ Solo *espress.*

Pico. *p* *mf* tenuta colla parte (Piano)

Flts. I, II *mf*

Ob. I. Solo *in p*

Clt. I, II in B \flat *p*

Trpt. I in B \flat *pp*

Xyl. *pp* *poco allarg.* *a tempo*

Piano *p* *f* *p*

103

Solo *p dolce espressivo*

Fl. I *mf*

I *mf*

Clt. in B \flat *mf*

II *mf*

Trpt. I in B \flat *mf*

Piano *mf* *p sub.*

Fl. I *mf*

Piano *mf* *p sub.*

104

105

Fl. I
C. A.
d. Clt. in Bb
Bso. II
Cym.
B. D.
Piano

Solo cant.
in mf
sim.
p
p
p
sim.

104

105

Vin. I
Vin. II
Bass (div.)

sempre sf in p
sempre sf in p
p
arco
p marcato sf
sim.

106

Fl. I
C. A.
B. Clt. in Bb
I
Bso. II
Cym.
B. D.
Piano

Solo cant. - espress.
mf
= Clt. III in Bb
Solo mf
p
p
p
p

106

Vin. I
Vin. II
Via. (div.)
Bass (div.)

p con sord.
p con sord.

107

Solo *espress.*

Pico.
 Fl. I
 Bsn. I
 Piano
 Vla. (div.)

Pico.
 Fl. I
 Piano
 Vla. (div.)

Meno mosso, $\text{♩} = 72$

108 Allegro $\text{♩} = 100$

65

Flac.
 Flts. I, II
 Ob. I, II
 I
 Cita. in Eb
 II
 Bsns. I, II
 I
 Trpts. in Bb
 III
 Trpts. in Bb
 III
 Trombe.
 I, II
 Timp.
 S. D.
 (small size)
 Piano
 Harp
 108 Allegro $\text{♩} = 100$
 Vin. I
 Vin. II
 Vla.
 Cello
 Bass

[illegible]

110

Picc.

I

Fitts.

II

Ob. I, II

I, II

Clts. in Bb

III

I

Bass.

II

I, II

Hr. in F

III, IV

Trpt. III in Bb

I

Trombs.

II

Piano

Harp

Vln. I

Vln. II

Vla.

Cello

Bass

110

110

[illegible]

112

Picc.

I

Flts.

II

Ob. I. II

C. A.

I. II

Cits. in B

III

I

Bsns.

II

I. III

Hns. in F

II. IV

Trpts. I. II. III. IV

in B

Trombs. I. II. III. IV

Timp.

S. D.

Piano

Harp

Vin. I

Vin. II

Vla.

Cello

Bass

112

arco

arco

arco

4 Soli

p

Solo *ritenuto* **113** *Vivo stringendo*, $\text{♩} = 100$

C. A.

Cit. I in B♭

Piano

Cello
4 Soli

mp 5

colla parte *mf*

Lento $\text{♩} = 50$ *tranquillo*

C. A.

Piano

Lento *sim.* **114** *Vivo*

115

I
Cits. in B♭

II

Piano

Vln. I

Vln. II

f *sim.* *pizz.* *sim.*

I
Flts.

II

I
Cits. in B♭

II

Piano

Vln. I

Vln. II

sim.

116

I
Flte.

II

Ob. I, II

C. A.

Clas. I, II, III
in Bb

Bass. I, II

I, II

Hrn. in F

III, IV

Trpta. I, II, III
in Bb

S. D.

Piano

Vln. I

Vln. II

Vla.

Cello

senza sord.

senza sord.

(con sord.) a 3

small size

non div.
arco

arco

non div.

Tutti

117

I
Flts.
II

Ob. I, II

C. A.

Clts. I, II, III
in Bb

Bsns. I, II

I, II
Hos. in F
III, IV

I
Trpts. in Bb

II, III

I
Trombs.

II

S.D.

Piano

117

Vio. I

Vio. II

Vla.

'Cello

Third Part

THE BLACKAMOOR

120 Listesso tempo $\text{♩} = 128$

I Flts.

II Flts.

Ob. I, II

C. A.

I Cts. in Bb

II Cts. in Bb

B. Cts. in Bb

I Bsns.

II Bsns.

I, II Hns. in F

III, IV Hns. in F

Piano

Harp

121

Vla. I

Vla. II

Vla.

Cello

Bass

I. II
Hsa. in F
III. IV

Trombs.
I. II. III

Piano

Vla. I

Vla. II

Vla.

Cello

Bass

122

senza sord. *Soli*

ff

122

div. *unis.*

arco

arco

pizz. *arco*

pizz. *arco*

pizz. *arco*

pizz. *arco*

div.

Bsn. I. II

D. Bsn.

Trombs.
I. II. III

Tuba

Timp.

Tam-Tam

123 Sostenuto, $\text{♩} = 96$

pp

meno f

p

Timp. stick

p

Vln. I

Vln. II

Vla.

Cello div.

Bass

123 Sostenuto, $\text{♩} = 96$

div. con sord.

p

div. con sord.

p

div. con sord.

p

div. con sord.

p

124

Picc. *f*

Flt. I *f*

Bsns. I, II *Soli p*

Tuba

Timp.

Tam-Tam

Cym. *Solo mf*

B. D. *ma marcato*

Harp *marc ma p étouffe*

Vin. I *senza sord. pizz. unis. p*

Vin. II *div. sord. senza sord. pizz. unis. p*

Vla. *senza sord. pizz. unis. mf*

Cello *senza sord. unis. pizz. p*

Bass *pizz. p*

poco sf

125

Clf. I. in B♭ *Solo p*

B. Clf. in B♭ *Solo p*

Cym.

B. D.

Harp *Solo mf étouffe*

125

Vin. I

Vin. II

Vla.

Cello

Bass

126

Clt. I in Bb

B. Clt. in Bb

Cym.

P. D.

126

Vla. I

Vla. II

Vla.

'Cello

Bass

127 Doppio movimento

128

C. A.

I.

Bans.

II

D. Bsn.

Trombs.

I, II, III

Tuba

Timp.

'Cello

Bass

Solo - espress

mf

ff

p sub.

p

arco sul pont.

p

arco

p sul pont.

ff

129

Picc.

Flts. I II

C. A.

Solo espressivo
mf

I

Bsns.

II

D. Bsn.

I. II

Hns. in F

III. IV

Trombs.

I. II. III

Tuba

Timp.

Piano

sul pont.

Cello

Bass

p

sul pont.

129

[illegible]

[illegible]

133

Solli
Bases. I. II
p

senza sord.
Solo
Hr. I in F
p

con sord.
Trpts. I. II. III in Bb
p marc

Cym.
B.D.

133

Vln. I
p

Vln. II
marc. in p

Vla.
marc. in p

'Cello
Bass

Bsns. I, II
 Hn. I in F
 Trpt. I in Bb
 S.D. small size
 Cym.
 B.D.
 Vla.
 'Cello
 Bass

Solo
 senza sord. *mf*
 Solo *mf marc.*

134 Allegro, ♩ : 116

135

Trpt. I in Bb
 S.D.
 Solo
mf
ben articolato

136

Trpt. I in Bb
 S.D.
p
mf
p

137

Trpt. I in Bb
 S.D.

Trpt I. in Bb

S. D.

Trpt I. in Bb

S. D.

Vla. I

Vla. II

Vla.

arco

arco

arco

Poco meno mosso

139 L'istesso tempo

Fl. I

Ob. I, II

C. A.

Clts. I, II in Bb

B. Clt. in Bb

Hr. I

Solo

poco rall.

Change to 3rd Clar.

139 L'istesso tempo

Poco meno mosso

Vln. I

Vln. II

Vla.

145

Picc.

Flts. I, II

C.A.

D. Bsn.

Trpt. I in Bb

Cym.

B.D.

Harp

E♯

'Cello

2

sim.

Bass

come sopra

146

Flts. I, II

C.A.

D. Bsn.

Trpt. I in Bb

Cym.

B.D.

Harp

E♯

'Cello

Bass

come sopra

146

147

Picc.

Fts. I, II

C.A.

D.Bsu.

Trpt. I in Bb

Cym.

B.D.

Harp

'Cello

Bass

come sopra

148 Con furore, $\text{♩} = 138$

Lento, $\text{♩} = 72$ rall.

Ob. I

Bsns. I, II

I, II

Hes. in F

III, IV

148 Con furore, $\text{♩} = 138$

Lento, $\text{♩} = 72$ rall.

Vln. I

Vln. II

Vla.

'Cello

senza sord.

sub. p

arco

pizz.

div. pizz.

arco udito

149 a tempo

Fit. I, II *f marc. mf ben cant.*

C. A. *mf marc. espressivo*

Ha. I *Solo ben marc.*

Trpt. I in Bb *mf ben cant.*

Harp *mp vibrato sim.*

Via. *div. pizz. p*

'Cello *(pizz.)*

Bass *p*

près de la table

a 2

150

Fit. I

C. A.

Cits. I, II in Bb *mf*

Ha. III *con sord. Solo ben marc.*

Trpt. I in Bb

Piano *in p left ped.*

Harp

150 *pizz. marc in p*

Via. I *pizz. marc in p*

Via. II *pizz. marc in p*

Via.

'Cello

Bass

I
 Flts.
 II
 C. A.
 Clts. I, II
 in Bb
 I
 Obs.
 III
 Trpa. I in Bb
 Piano
 Harp
 Vln. I
 Vln. II
 Vla.
 Cello
 Bass

Musical notation includes various notes, rests, and dynamic markings such as *sim.* (sforzando). The score is arranged in a standard orchestral layout with staves grouped by instrument family.

151 Vivo, ♩ = 160

Flt. I

C. A.

Clts. I, II
in Bb

I. II

Hns.

III. IV

Trpt. I in Bb

Tromb. I

Piano

Harp

Vln. I

Vln. II

Vla.

Cello

Bass

151 Vivo, ♩ = 160

uiv.
arco

p detache

arco

p detache

Solo
con sord.

pp

cresc.

152

I. II
Hqs.
III. IV

I
Trpts. in Bb
II

Vla. II

Vla.
arco
'Cello

f *detaché*

Agitato ma tempo de rigore

= Flt. III $\text{♩} = 100$

Picc.
 I
 Flts.
 II
 Clts. I, II
 in Bb
 Bas. I, II
 I, II.
 Hns.
 III, IV
 I
 Trpts. in Bb
 II
 I
 Trombs.
 II
 Trombs.
 III
 Piano
 Harp
 Vin. I
 Vin. II
 Via.
 Cello
 Bass

ff
ff
ff
mf stacc.
cres - cen - do
cres - cen - do
con sord.
con sord.
con sord.
senza sord.
sf
sf, secco.
div. in 3 pizz.
cres - cen - do
cres - cen - do
cres - cen - do
cres - cen - do
cres - cen - do
arco

153
 Agitato ma tempo de rigore
 $\text{♩} = 100$
 unis.
 div.
 pizz.
 p
 div. p
 pizz.
 p
 sf

153

I
Bans.
II

sempre sim.

Vln. II
div.

Vla.
div.

154

I
Cits. in B♭
II

mf sempre stacc.

mf sempre stacc.

I
Bans.
II

154

Vln. I

arco

pizz.

Vln. II
div.

Vla.
div.

arco

155

I
Cits. in B♭
II

Solo f marc.
(sempre con sord.)

I
Trpts. in B♭
II

(sempre con sord.)

155

Vln. I

spiccato sempre

Vln. II
div.

unis.

Vla.

spiccato sempre

156

II
Flts.
III

I
Obs.
II

C. A.

I
Cts. in Bb
II

I
Bass.
II

I, II
Hns.
III, IV

I
Trpts. in Bb
II

Trpts. in Bb
III

Piano

156

Vin. I

Vin. II
div.

Vla.

plizz.
arco
mf

plizz.
div.
arco
mf

stacc.

mf

mf stacc.

(senza i sord.)

(con sord.)

I
Flts.
II
Flts.
III
I
Obs.
II
C.A.
I
Clts. in Bb
II
I
Bass.
II
I, II
Hns.
III, IV
I
Trpts. in Bb
II
Trpts. in Bb
I, II
Piano
sempre sf
 157
 Via. I
div.
Via. II
div.
Via.
div.
Cello
div.
Bass
pizz.
f

[illegible]

attucco

163

Picc.

I

Flts.

II

Obs. I. II

C.A.

I. II

Clts. in Bb

III

Bsn. I

II

Hns. in F

IV

Piano

Harp

163

Vln. I. II

div. a 3

Vla

div.

'Cello

Ploc.
 I
 Flts.
 II
 I
 Obs.
 II
 C. A.
 I, II
 Clts. in Bb
 III
 Bsn. I
 II
 Hns. in F
 IV
 Trpts. I, II, III
 in Bb
 Xyl.
 Piano
 Harp
 Vln. I, II
 div. a 3
 Vla.
 div.
 'Cello

The musical score is arranged in systems. The first system includes Piccolo, Flutes I and II, Oboes I and II, Clarinet in A, Oboes I and II, Clarinets in Bb III, Bassoon I, Horns II and IV, Trumpets I, II, and III in Bb, Xylophone, Piano, Harp, Violins I and II divided a 3, Viola divided, and Cello. The second system continues the orchestration with similar instruments. The score features various musical notations including triplets, slurs, and dynamic markings such as *ben stacc* and *gliss.*.

164

Ploc. *ben marcato*

I

Fits. *ben marcato*

II

Obo. I, II

C. A.

I, II

Clts. in Bb

III

Bsn. I

II

Hns. in F

IV

Trpts. I, II, III in Bb

Piano *ff*

Harp

164

Vln. I, II div. a3

Vla. div.

'Cello

165

Picc.

I

Fits.

II

Obs. I, II

C. A.

I, II

Clts. in Bb

III

Bsn. I

I, II

Hrn. in F

III, IV

Trpts. I, II, III
in Bb

I, II a 2

stacc. ff

stacc. ff

f stacc.

Xyl.

Piano

Harp

165

Vln. I, II
div. a 3

Vla
div.

'Cello

plizz

arco

plizz

arco

166

Pico

Flts. I

Flts. II

Obs. I

Obs. II

C. A.

Trpts. I, II, III, IV in Bb

Bsn. I

Hrn. I, II

Hrn. III, IV

Trpts. I, II, III, IV in Bb

Xyl.

Piano

Harp

Vln. I, II div. a 3

Vla. div.

'Cello

ben marc. - stacc.

f ben marc. - stacc.

f ben marc. - stacc.

166

trem.

sub. p

trem.

sub. p

trem.

sub. p

pizz.

arco.

pizz.

arco.

trem.

p

trem.

p

trem.

sub. p

161

Picc.

Flta. I II

Obo. I II

C. A.

I. II

Clta. in Bb

III

Bass. I II

I. II

Hrn. in F

III. IV

I

Trpta. in Bb

II

Trpta. in Bb

III

I

Trombs.

II. III

Tuba

Timp.

Piano

div. a 3

Vln. I

div. a 3

Vln. II

Vla.

Cello

Bass

167

Picc
 Flta. I, II
 Obs. I, II
 C. A.
 I, II
 Clts. in B♭
 III
 Bsns. I, II
 I, II
 Hrn. in F
 III, IV
 Tuba
 Timp.
 Piano
 168
 Vln. I
 Vln. II
 Vla.
 'Cello
 Bass

169

Picc

Flts. I, II

Obs. I, II

C. A.

I, II

Clt. fa Bb

III

I

Bans.

II

I, II

Hrn. fa F

III, IV

Tuba

Timp.

Piano

Vln. I

Vln. II

Vla.

'Cello

Bass

sim.

sim.

sim.

sim.

mf

mf

sim.

169

WET-NURSES' DANCE

170 Allegretto, ♩ - 116-120
sempre stacc.

I
Cits. in B♭

II

I
Bsns.

II

I
Trpts. in B♭

II

III

170 *sempre stacc.* **Allegretto, ♩ - 116-120**

Vln. I
div.

Vln. II

Vla.

Cello

171 Solo
mf ben marc.

I
Cits. in B♭

II

I
Bsns.

II

I
Trpts. in B♭

II

III

171

Vln. I
div.

Vln. II

Vla.

Cello

Ob. I

I
Clts. in Bb

II

I
Bsns.

II

I
Trpts. in Bb

II

Trpts. in Bb
III

Vla. II

Vla.

Cello

172

Obs. I, II

C. A.

I
Clts. in Bb

II

I
Bsns.

II

I
Trpts. in Bb

II

Trpts. in Bb
III

172

Vla. I
div.

Vla. II

Vla.

Cello

mf

Soli ben marc.

mf

I
 Obs.
 II
 C. A.
 I
 Clts. in Bb
 II
 I
 Bsns.
 II
 I
 Trpts. in Bb
 II
 Trpts. in Bb
 III
 173
 Vln. I
 div.
 Vln. II
 Vla.
 'Cello

I
 Obs.
 II
 C. A.
 I
 Cts. in Bb
 II
 I
 Bass.
 II
 I
 Hns. in F
 III
 I
 Trpts. in Bb
 II
 Trpts. in Bb
 III
 Vla. I
 div.
 Vla. II
 Vla.
 Cello

f cantabile
f cantabile
 arco

174

I
 Obs.
 II
 C.A.
 I
 Cits. in Bb
 II
 Cits. in Bb
 III
 I
 Bsns.
 II
 I
 Hns. in F
 III
 I
 Trpts. in Bb
 II
 Trpts. in Bb
 III
 174
 Vln. I
 div.
 Vln. II
 pizz.
 arco
 Vla.
 'Cello

175

I
Flts.
II

ff

I
Obs.
II

sim.

C. A.

I
Cits. in Bb
II
Cits. in Bb
III

I
Bsns.
II

I, III
Hos. in F
II, IV

I
Trpts. in Bb
II
Trpts. in Bb
III

Vla. I

Vla. II

Vla.

Cello

Bass

ff

sim.

sim.

sim.

2

f

pizz.

sf

sim.

div.

sf

175

Flc.
 I
 Flts.
 II
 I
 Obs.
 II
 C. A.
 I
 Clts. in Bb
 II
 Clts. in Bb
 III
 I
 Bsns.
 II
 I. III
 Hns. in F
 II. IV
 I
 Trpts. in Bb
 II
 Trpts. in Bb
 III
 Viol. I
 Viol. II
 marc.
 Via.
 Cello
 Bass

Musical notation includes various note values (e.g., sixteenth, thirty-second notes), rests, and dynamic markings such as *ff* and *marc.*. The score is arranged in a standard orchestral format with multiple staves for each instrument family.

176

Ploc. *f* *ben cant.*
 I *f* *ben cant.*
 Flta. II *f* *ben cant.*
 I *f*
 Obs. II *f*
 C. A.
 I. III *a2* *f* *ben cant.*
 Hus. Ia F *f* *ben cant.*
 II. IV *sempre sf*
 I. II *mf* *sim. slacc.*
 Trpts. Ia Bb *mf* *sim. slacc.*
 III *mf* *sim. slacc.*
 Tromb. I *mf*
 Tuba *sempre sf*

176

Vla. I *f* *ben cant.*
 Vla. II div. *ben articolato* *sim.*
 Vla. *arco div.* *f* *sim.*
 Cello *arco div.* *f* *sim.*
 Bass *sempre sf*

Picc.

I

Flts. II

I

Obs. II

C.A.

I. III

Hns. in F II. IV

sempre sf

I. II

Trpts. in Bb III

Tromb. I

Tuba

Vln. I

Vln. II div.

Vla.

Cello

Bass

177

Flac.

Fits. I, II

I
Obs.
II

C.A.

I, II
Clts. in Bb
III

I, III
Hos. in F
II, IV

I, II
Trpts. in Bb
III

Tromb. I

Tuba

Vio. I

Vio. II
div.

Via.

Cello

Bass

178

mf

mp

p

178

pizz.

pizz mf

Fits. I, II

I, II
Clts. in Bb
III

Hos. I, III
in F

Vio. I

Vio. II

sim.

sim.

179

Flts. I, II *p sub.*

Oboe, I, II

C. A.

I, II *pp sub.*

Clts. Ia Bb *pp sub.*

III *pp sub.*

Trpt. I in Bb *p ben articulo* *sim.*

Harp *près de la table* *mf* *sim.*

Vln. I *div.* *p sub.* *arco*

Vln. II *div.* *p sub.*

'Cello

180

Picc. *sempre sf*

Oboe, I, II

C. A.

Vln. I *unis.*

Vln. II *unis.*

Vla. *pizz.*

'Cello

181

Picc.

Flts. I & II

Obo. I & II

I

Clts. in Bb

II

Clts. in Bb

III

Trpt. I in Bb

Piano

181

Vln. I

Vln. II

Vla.

Cello

sempre sf

182

Obo. I & II

Bsns. I & II

Trpt. I in Bb

Harp

182

Vln. I

Vln. II

Vla.

Cello

183

183

184

Picc. *ff*
 I *ff*
 Flts. II *ff*
 Obs. I, II *ff*
 C. A. *ff*
 I *ff*
 Clts. in Bb II *ff*
 Clts. in Bb III *ff*
 Bsns. I, II *a 2*
 D. Bsn. *sempre sf*
 Hns. I, II in F *f*
 Trpt. I in Bb *leggero mf*
 Tuba *mf*
 Timp. *mf*
 Piano *f*
 Harp *f*
 Vln. I *f*
 Vln. II *div.*
 Vla. *f*
 'Cello *f*
 Bass *pizz. f*
 (non div.) *f*

184

[185]

Picc.

Fits. I, II

Oboe. I, II

C.A.

I, II

Cts. in Bb
III

Bsns. I, II

D.Bsn.

I, II

Hns. in F
III, IV

I

Trpts. in Bb
II

Trpts. in Bb
III

Tuba

Timp.

Piano

Harp

Vla. I

Vln. II

Vla.

'Cello

Bass

a 2 b

f

sim.

f ben marc.
a 2 Soll

f ben marc.

m/f

gliss.

arco

ff

6

7

7

[185]

118

186

Flts. I, II

Obs. I, II

Clts. in Bb I, II

Bsns. I, II

Hns. in F I, II

Trpts. in Bb I, II

Harp

Vln. I

Vln. II

Vla.

Cello

186

Flts. I, II

Obs. I, II

I

Clt. in Bb

II

Clt. in Bb

III

I

Bsns.

II

I, II

Hrn. in F

III, IV

I, II

Trpts. in Bb

III

I

Trombs.

II

Harp

Vln. I

Vln. II

Vla.

Cello

a2

a2

sim.

sim.

sim.

Solo

f ben marc.

Solo

f ben marc.

6

7

6

7

7

187

Flac.

Flts. I, II

Obs. I, II

C. A.

I. II

Clts. in B \flat

III

I

Bass.

II

f

sim.

f

sim.

f

ff

ff

I. II

Hos. in F

III, IV

I. II

Trpts. in B \flat

III

I

Tromba.

II

f

sim.

f

sim.

f

sim.

187

Vla. I

Vln. II

div.

Vla.

Cello

f

ben articolato

sim.

f

f

f

f

PEASANT WITH BEAR

188 Poco accelerando

Tempo giusto, ♩ = 69

Picc. *fff*
 Flts. I, II *fff*
 I Obs. *fff*
 II *fff*
 C. A. *fff*
 I, II Clts. in Bb *fff*
 III *fff*
 Bass. I, II *sempre sf/p*
 D. Ban. *sempre sf/p*
 I, III *sf*
 Hrs. in F *sempre sf/p*
 II, IV *sf*
 I, II Trpts. in Bb *sf*
 III *sf*
 I Trombs. *f pesante*
 II *f pesante*
 III *f pesante*
 Tuba *f pesante*
 Vla. I *sf*
 Vla. II *sf*
 Vla. *sf*
 Cello *sf*
 Bass arco *sf*
 div. *sf*
 Solo a 2 *sf*
 meno *f* ma sempre pesante
 meno *f* ma sempre pesante
 meno *f* ma sempre pesante

189

Clts. I, II
in Bb

Bsns. I, II

D. Bsn.

III
Hos. in F
II, IV

Tuba

Solo
ff

Vla.

'Cello

Bass
div.

189

sim.

sim.

sim.

sim.

190

I
Clts. in Bb

II
Clts. in Bb

III

Bsns. I, II

D. Bsn.

III
Hos. in F
II, IV

Tuba

Vla.

'Cello

Bass
div.

190

p ma marc.

p

191

I Flts. *p ma marc. sim.*

II, III *p ma marc. sim.*

I Clts. in Bb *p*

II Clts. in Bb *sim. p*

III *p*

Bsns. I, II *p*

D. Bsn. *p*

III Hns. in F

II, IV

Tuba *di - mi - nu - en - do p*

191

Vla. *♩ = ♩*

'Cello *♩ = ♩*

Bass div. *♩ = ♩*

I Flts. *♩ = ♩*

II Flts. *♩ = ♩*

III *♩ = ♩*

I Clts. in Bb *♩ = ♩*

II Clts. in Bb *♩ = ♩*

III *♩ = ♩*

I Bsns. *♩ = ♩*

II *♩ = ♩*

I, II *marc. in p*

Hns. in F *marc. in p*

III *marc. in p*

marc. in p *sim.* *marc. in p* *sim.* *♩ = ♩*

192

Flts. I
Flts. II
Flts. III
Clts. in Bb I
Clts. in Bb II
Clts. in Bb III
Bsn. I
Hrn. in F I, II
Hrn. in F III
Trpts. in Bb I
Trpts. in Bb II
Trpts. in Bb III

p
p con sord.
non cresc.
p con sord.

193

194

Flts. I
Flts. II
Flts. III
Clts. in Bb I
Clts. in Bb II
Clts. in Bb III
Hrn. in F I
Hrn. in F II
Hrn. in F III
Trpts. in Bb I
Trpts. in Bb II
Trpts. in Bb III

non cresc.
non cresc.
non cresc.

First system of musical notation (measures 195-197). The score is for a large ensemble and includes the following parts:

- I Flts.
- II Flts.
- III Flts.
- I Clts. in Bb
- II Clts. in Bb
- III Clts. in Bb
- I Hns. in F
- II Hns. in F
- III Hns. in F
- I Trpts. in Bb
- II Trpts. in Bb
- III Trpts. in Bb

The music is written in treble clef with a key signature of one sharp (F#). Measures 195-197 are shown. The first three measures of the system are bracketed together.

Second system of musical notation (measures 195-197). This system continues the musical notation from the first system, covering measures 195-197. The parts and instrumentation are identical to the first system:

- I Flts.
- II Flts.
- III Flts.
- I Clts. in Bb
- II Clts. in Bb
- III Clts. in Bb
- I Hns. in F
- II Hns. in F
- III Hns. in F
- I Trpts. in Bb
- II Trpts. in Bb
- III Trpts. in Bb

The music is written in treble clef with a key signature of one sharp (F#). Measures 195-197 are shown. The first three measures of the system are bracketed together.

GYPSIES AND A RAKE VENDOR

196

197

I
Flts.
II
Flts.
III
Obs. I, II
I
Clts. in Bb
II
Clts. in Bb
III
I
Hrns. in F
II
Hrns. in F
III
I
Trpts. in Bb
II
Trpts. in Bb
III

196

197

Vln. I
Vln. II
Via.
Cello

Flts.
I
II
III

Obs. I & II

Cits. in Bb
I
II
III

Hns. in F
I
II
III

Trpts. in Bb
I
II
III

Vln. I

Vln. II

Vla.

Cello

198

127

♩ = ♩

f

sf

[illegible]

201

Flts. I, II

Ob. I

C. A.

Clts. I, II
in Bb

Fl. II

Hns. in F

III, IV

Tamb.

Piano

Harp

201

Vln. Solo

Vln. I

Vla. Solo

pp

mf

(sord.)

pp

thumb

mf

sf

mf

[illegible]

B. & H. 16286

205 Tempo I. ♩ = 69 (Tempo giusto)

206

I Flts. *mf*
 II Flts. *mf*
 III Flts. *mf*
 Obs. I II *mf*
 C.A. *mf*
 I Clts. in Bb *mf*
 II Clts. in Bb *mf*
 III Clts. in Bb *mf*
 I Bsns. *mf*
 II Bsns. *mf*
 I Hrn. in F *sf* *sim.*
 II Hrn. in F *mf*
 III IV Hrn. in F *sf* *con sord.*
 I Trpts. in Bb *con sord.*
 II Trpts. in Bb *con sord.*
 III Trpts. in Bb *con sord.*
 Tamb. shake thumb shake thumb
 Piano

205 Tempo I. ♩ = 69 (Tempo giusto)

206

Vla. I *unis. pizz.*
 Vla. II *sf*
 Vla. *sf*
 Cello *sf*
 arco gliss.
 gliss.
 gliss.
 gliss.

This page contains the musical score for measures 207 through 210. The score is divided into two systems, each with a measure number (207) in a box above the first staff. The first system includes staves for Flutes I, II, and III; Oboes I and II; Clarinets in Bb I, II, and III; Horns in F I, II, and III; Trumpets in Bb I, II, and III; Violin I; Violin II; Viola; and Cello. The second system continues the same instrumentation. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature is one flat (Bb), and the time signature is 4/4.

I
Flts.
II
Flts.
III
Obs. I, II
Clts. in Bb
I
II
Clts. in Bb
III
Hns. in F
I
II
Hns. in F
III
Trpts. in Bb
I
II
Trpts. in Bb
III
Via. I
Via. II
Via.
Cello

208

I
 Flts.
 II
 Flts.
 III
 Obs. I, II
 I
 Clts. in Bb
 II
 Clts. in Bb
 III
 I
 Hns. in F
 II
 Hns. in F
 III
 I
 Trpts. in Bb
 II
 Trpts. in Bb
 III
 Vln. I
 Vln. II
 Vla.
 Cello

208
 209
 210
 211

134

♩ = 188

209

3rd = Picc.

210

Fpts. I, II, III

I

Obs.

II

C.A.

I, II

Cits. in Eb

III

Bsns. I, II

I, II

Hns. in F

III, IV

I, II

Trpts. in Eb

III

Trombs.

I, II, III

Tabla

Timp.

S. D.

Piano

Harp.

209

♩ = 188

spicc. assai

210

Vla. Solo

Vla. I

Vla. II

Vla. Solo

Vla.

'Cello

Bass

211

Fits. I, II

Ob. I

C.A.

I

Trpts. in Bb

II

Piano

Harp

Vln. Solo

Vla. Solo

Solo (con sord.)
p

Solo (con sord.)
p

mf

212

I

Trpts. in Bb

II

Harp

ri - tar - dan - do

DANCE OF THE COACHMEN

213 Allegro moderato $\text{♩} = 112$

Clt. II in Bb

I. II

Hos. in F

III. IV

Tuba

Timp.

sempre poco sf

p ma pesante

213 Allegro moderato $\text{♩} = 112$

Vln. I

Vln. II

Vla.

'Cello

Bass

unis. arco

arco

sempre f pesante

sempre f pesante

sempre f pesante

sempre f pesante

sempre f pesante

non div.

214

Clt. II in Bb

I. II

Hos. in F

III. IV

Tuba

Timp.

214

Vln. I

Vln. II

Vla.

'Cello

Bass

sim.

sim.

sim.

sim.

sim.

215

Cit. II in Bb

I. II

Has. in F

III. IV

Tuba

Timp.

215

Vln. I

Vln. II

Vla.

'Cello

Bass

216

Obs. I. II

C. A.

I

Cits. in Bb

II

Cits. in Bb

III

Bsns. I. II

I. II

Has. in F

III. IV

Trpts. I. II in Bb

Tuba

Timp.

sim.

sim.

sim.

sim.

senza sord.

216

Vln. I

Vln. II

Vla.

'Cello

pizz.

pizz.

pizz.

pizz.

B. & H. 16286

139

218 219

Flc.

Flts. I. II

Obs. I. II

C. A.

I. II

Clts. in Bb

III

I

Bans.

II

I. II

Hns. in F

III. IV

I. II

Trpts. in Bb

III

I. II

Trombs.

III

Tuba

come sopra

Timp.

come sopra

Cym.

B. D.

218 219

Vla. I

pizz.

arco

Vla. II

pizz.

arco

Vla.

pizz.

arco

Cello

pizz.

arco

Bass

220 221

Picc. *ff*

Flts. I, II *ff*

Obs. I, II *ff*

C.A. *ff*

I, II *ff*

Clts. in B♭ *ff*

III *ff*

Bsns. I, II *ff*

I, II *ff*

Hrs. in F *ff*

III, IV *ff*

I, II *ff*

Trpts. in B♭ *ff*

III *ff*

I, II *ff*

Trombs. *ff*

III *ff*

Tuba *ff*

Timp. *f*

Cym. *f*

B.D. *f*

Vln. I *pizz.* *arco* *div. a 3* *pizz.*

Vln. II *pizz.* *arco* *div. a 3* *pizz.*

Vla. *pizz.* *arco* *pizz.*

'Cello *pizz.* *arco*

Bass *pizz.* *arco*

sim. *f sempre* *sim.* *ben marc.* *Solo* *f*

222

Picc.

Vits. I-II

I Obs.

II

C.A.

I. II Cits. in Bb

III

Bass. I. II

I. II Hns. in F

III. IV

I. II Trpts. in Bb

III

I. II Trombs.

III

Tuba

Timp.

Cym.

B.D.

Vin. I

Vin. II

Via.

'Cello

Bass

sempre f

sempre f

sempre f

sempre f

sempre f

sempre f

sempre f

sempre f

mf Solo

Solo ben marc.

222

unis. arco

div. a 3 pizz.

unis. arco

div. a 3 pizz.

div. a 3 pizz.

arco

pizz.

pizz.

arco

unis.

unis.

pizz.

pizz.

f

Flcc. *ff* Fl. III

Fits. I. II *ff*

I *ff*

Obs. II *ff*

C. A. *ff*

I *mf cantabile*

Cits. in Bb II *mf cantabile*

Cits. in Bb III *ff*

Bsns. I. II *a2* *mf cantabile*

D. Ben. *ff*

I. II *ff*

Has. in F III. IV *f* *ff*

Trpts. I. II. III in Bb *ff*

I. II *ff*

Trombs. III *ff*

Tuba *ff*

Timp. *f*

Vln. I *ff* arco *V*

Vln. II *ff* arco *V*

Vla. *arco* *sempre poco sf*

'Cello *arco* *sempre poco sf*

Bass *pizz.* *ff*

225

Fits. I. II

Oboe. I. II

C.A.

I

Cits. fa Bb

II

Cits. fa Bb

III

Bass. I. II

I. III

Hus. fa F

II. IV

Trombs. I. II. III

Piano

Harp

Vin. I

Vin. II

Via.

'Cello

sempre ben sf

sempre ben sf

f

f

f

a2

sim.

sim.

ben articolato

f

stacc.

près de la table

sim.

225

arco

f

ff cant.

f

ff cant.

f

ff cant.

ff cant.

I
 Flts.
 II
 Obs. I, II
 C. A.
 I
 Clts. in Bb
 II
 Clts. in Bb
 III
 I
 Bsns.
 II
 I, III
 Hrs. in F
 II, IV
 Trpts. I, II, III
 in Bb
 Trombs.
 I, II, III
 Piano
 Harp
 226
 Vin. I
 Vio. II
 Vla.
 'Cello

I. II
 Flts.
 III
 Obs. I. II
 C. A.
 I
 Clts. in Bb
 II
 Clts. in Bb
 III
 I
 Bsns.
 II
 I. III
 Hns. in F
 II. IV
 Trpts. I. II. III
 in Bb
 Trombs.
 I. II. III
 Piano
 Harp
 227
 Vin. I
 Vin. II
 Vla.
 'Cello

228

I
Flts.
II
Flts.
III

Obs. I, II
C. A.

I, II
Clts. in B♭
III

Bsns. I, II
D. Bsn.

I, II
Hrns. in F
III, IV

I, II
Trpts. in B♭
III

Trombs. III, IIII
& Tuba

Timp.
B. D.

Piano
Harp

Vln. I
Vln. II
Via.
'Cello
Bass

sempre ff
sempre sf
ff
sempre ff
sempre f
sempre sf
ff
sf sempre
ff
ff
mf sempre
mf sempre
ff
sim.
sim.
sim.
sim.
arco
ff
sempre f
sim.

I
Flts.
II
Flts.
III
Obs. I & II
C. A.
I
Clts. in Bb
II
Clts. in Bb
III
Bsns. I & II
D. Bsn.
I & II
Hns. in F
III, IV
I, II
Trpts. in Bb
III
I, II
Trombs.
III & Tuba
Timp.
B. D.
Piano
Harp
Vln. I
Vln. II
Vla.
'Cello
Bass

I
Flta.
II
Flts.
III
Obs. I, II
C. A.
I
Clts. in Bb
II
Clts. in Bb
III
Bsns. I, II
D. Bsn.
I, II
Hns. in F
III, IV
I, II
Trpts. in Bb
III
I, II
Trombs.
III & Tuba
Timp.
B. D.
Piano
Harp
Vln. I
Vln. II
Via.
Cello
Bass

The musical score is written for a large orchestra. The instruments listed on the left are: I Flta., II Flts., III Flts., Obs. I, II, C. A., I Clts. in Bb, II Clts. in Bb, III Clts. in Bb, Bsns. I, II, D. Bsn., I, II Hns. in F, III, IV Hns. in F, I, II Trpts. in Bb, III Trpts. in Bb, I, II Trombs., III & Tuba Trombs., Timp., B. D., Piano, Harp, Vln. I, Vln. II, Via., Cello, and Bass. The score is written in 2/4 time and features complex rhythmic patterns and dynamics. The page number 231 is in the top left, and 149 is in the top right.

I
 Flts.
 II
 Flts.
 III
 Obs. II
 C.A.
 I
 Clts. in Bb
 II
 Clts. in Bb
 III
 Bsns. I, II
 D. Bsn.
 I, II
 Hrs. in F
 III, IV
 I, II
 Trpts. in Bb
 III
 I, II
 Trombs.
 III & Tuba
 Timp.
 B. D.
 Piano
 Harp
 232
 Vln. I
 Vln. II
 Via.
 Cello
 Bass

233

I
Flts.
II
Flts.
III
Obs. I, II
C. A.
I
Clts. in Bb
II
Clts. in Bb
III
Bsns. I, II
D. Bsn.
I, II
Hns. in F
III, IV
I, II
Trpts. in Bb
III
I, II
Trombs.
III & Tuba
Timp.
B. D.
Piano
Harp
233
Vin. I
Vin. II
Via.
'Cello
Bass

MASQUERADERS

234 L'istesso tempo ma poco a poco agitato

Ob. I

C. A.

Cl. II in Bb

Piano

Harp

Vin. II

Vla.

'Cello

sub p

marc. in p

p

p

p

pizz.

p ben articolato

p

pizz.

p

235

Ob. I

C. A.

I

Cl. II in Bb

II

Vln. I (div.)

Vln. II

Vla.

'Cello

mf

sim.

mf

6

7

6

7

6

7

6

7

Ob. I

C.A.

I

Clt. in Bb

II

Vln. I (div.)

Vln. II

Vla.

Cello

236

236

I

Flts.

II, III

Ob. I

C.A.

I

Clt. in Bb

II

Vln. I (div.)

Vln. II

Vla.

Cello

f *più f*

f *più f*

f *più f*

f *più f*

237 Tempo giusto ♩ = 132

Flts. I, II, III *ff*

Obs. I, II *ff*

C. A. *ff*

I, II *ff*

Cits. in B♭ III *ff*

Bsns. I, II *ff* a 2

D. Bsn. *ff*

I, II *ff*

Hrs. in F III, IV *ff*

I *ff*

Trpts. in B♭ II, III *ff* Solo

Tromb. I *ff*

Piano *ff*

Harp *ff*

237 Tempo giusto ♩ = 132

Vin. I *ff* non div. arco

Vin. II *ff* sempre non div. *sim.*

Vla. *ff* *sim.*

Cello *ff* arco

Bass *ff* pizz. arco

238

Flts I, II, III

Obs. I, II

C. A.

I, II

Clts. in B♭ III

Bsns. I, II

D. Bsn.

I, II

Hrns. in F III, IV

I

Trpts. in B♭ II, III

I, II

Trombs. III & Tuba

Piano

Harp

238

Vln. I

Vln. II

Vla.

'Cello

Bass

Flts. I, II, III

Oboes I, II

C. A.

Clts. in Bb I, II, III

Bsns. I, II

D. Bsn.

Horns in F I, II, III, IV

Trpts. in Bb I, II, III

Trombs. I, II, III & Tuba

Piano

Harp

Vln. I

Vln. II

Vla.

Cello

Bass

non div.

sim.

div.

241

Obs. I, II *ff*

C. A. *ff*

I *ff*

Clts. in Bb II *ff*

Clts. in Bb III *ff*

I, II *ff*

Hus. in F III, IV *ff*

Trpts. I, II in Bb *f*

Trombs. II, III *sim.*

Tuba *sim.*

Timp. *sim.*

241

Vln. I *pizz.* *ff*

Vln. II *pizz.* *ff*

Vla. *pizz.* *ff*

'Cello *pizz.* *ff* *arco* *ff* *sim.* *pizz.*

Bass *pizz.* *ff* *arco* *ff* *sim.* *pizz.*

[illegible]

242

$\frac{5}{8} = \frac{3}{4}$ $\frac{3}{4} = \frac{3}{8}$

Via. I
(div. III)

Via. II

Via.

Cello

Bass

arco *b*

sfp

sfp *mp* *cres* cen - do

cres cen - do

sfp

sfp *b* *div*

sf *mf*

arco *b*

sfp

arco *b*

p

div

243

Picc. *f ben cant.*
 I *f ben cant.*
 Flts. II *f ben cant.*
 I
 Clts. in B \flat II
 Clts. in B \flat III
 Piano *f*
 Harp *f*

243

Via. I (div.) *f* *sempre sim.*
 Via. II (div.) *f* *sempre sim.*
 Via. (div.) *f* *pizz.*
 Cello (div.) *f* *pizz.*
 Bass *f*

244

162 [245] Listesso tempo $\text{♩} = 72$

Picc.

I

Fits.

II

Obs. I, II

C. A.

I

Clts. in B \flat

II

Clts. in B \flat

III

Bsas. I, II

D. Bsa.

I, II

Hos. in F

III

Hos. in F

IV

Trpt. in B \flat

Temp.

Piano

Harp

[245]

[246] Listesso tempo $\text{♩} = 72$

Vin. I (div.)

Vin. II (div.)

Via. (div.)

'Cello (div.)

Bass

I
 Flts.
 II
 Bsns. III
 D. Bsn.
 Ma. in F
 247
 Via. I
 div. a 3
 piaz.
 mp
 Via. II
 div. a 3
 piaz.
 mp
 Vla.
 piaz.
 mp
 'Cello
 non div.
 piaz.
 mp
 Bass
 piaz.
 p

248

249

I
 Flts.
 II
 Obs. II
 C. A.
 I
 Clts. in Bb
 II
 Clts. in Bb
 III
 Bsns. I, II
 D. Bsn.
 I, II
 Hns. in F
 IV

248

249

Via. I
 (div. a 3)
 arco
 f
 f sub.
 Via. II
 (div. a 3)
 arco
 f
 f sub.
 Vla.
 arco
 f
 f sub.
 'Cello
 arco
 f
 f sub.
 Bass
 arco
 f
 f sub.
 249
 piaz.
 p sub.
 piaz.
 p sub.
 piaz.
 p sub.
 piaz.
 p sub.
 piaz.
 p sub.
 piaz.
 p sub.

[illegible]

254

arco

ff

arco, 6.

3

3

(pizz.) 3

arco, 6.

3

ff

3

This image shows a page from a musical score, specifically measures 255 and 256. The score is for a full orchestra and includes parts for Flute I and II, Oboe I, Clarinet I and II in Bb, Trumpets I and II in Bb, Xylophone, and Piano. The key signature is one flat (Bb) and the time signature is 4/4. Measure 255 features a complex rhythmic pattern with sixteenth and thirty-second notes, including triplets and sixteenth-note runs. Measure 256 continues the orchestration with a prominent piano part and a xylophone entry. The score is written in a standard musical notation style with various dynamics and articulations.

Violin I: *div. pizz.* (measures 255-256), *mais. arco* (measure 256).
 Violin II: *div. pizz.* (measures 255-256), *mais. arco* (measure 256).
 Viola: *div. pizz.* (measures 255-256), *mais. arco* (measure 256).
 Cello: *div. pizz.* (measures 255-256), *mais. arco* (measure 256).
 Dynamics: *ff* (measure 255), *f* (measure 256).

257

allarg.

Picc.

I

Flts.

II

Ob. I

C. A.

Clt. I, II
in Bb

Hrn. I, III
in F

Solo
mf ben marc.

I, II

Trpts. in Bb

III

senza sord.

Xyl.

Tamb.

Cym.

with Timp. sticks trem.

Piano

7 7

gliss.
fff

257

Vln. I

sul pont.

mf cresc.

gliss.
fff

Vln. II

sul pont.

mf cresc.

gliss.
fff

Vla.

div. pizz.

f

unis.

gliss.
fff

'Cello

pizz.

f

sul pont. arco

f cresc.

gliss.
fff

*Hold Tambourine close to the floor and let it fall flat

DEATH OF PETROUSHKA

[258] Lento, lamentoso $\text{♩} = 50$

Picc. *Soli* *pp*

Fl. I *Soli* *pp*

I *Solo* *pp* *dolce espressivo*

Clts. fa Bb *Solo* *pp*

II *Solo* *pp*

[258] Lento, lamentoso $\text{♩} = 50$

div. con sord.

Vln. I *pp*

Vln. II *pp*

Vla. *arco* *p* *pp*

(div.) *trem. arco* *pp* *pp* *pp* *pp*

'Cello *trem.* *pp* *pp* *pp* *pp*

pp *pp sub.* *pp sub.* *pp*

[259]

Picc. *Solo* *p*

Fl. I *Solo* *p dolce*

Bsn. I *Solo* *p dolce*

[259]

dolce. espr.

Vln. Solo *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

(div.) *p*

'Cello *p*

262 L'istesso tempo $\text{♩} = 50$

Obs. I, II

C. A.

I

Hns. in F

II

III

Hns. in F

IV

263

con sord.

pp

con sord.

pp

legatissimo

sempre pp

sempre pp

con sord.

pp

262 L'istesso tempo $\text{♩} = 50$

pizz.

p

pizz.

p

arco con sord. div.

arco con sord.

pp non div.

264

Obs. I, II

C. A.

I

Hns. in F

II

III

Hns. in F

IV

264

pp

poco

pp

poco

sim.

APPARITION OF PETROUSHKA'S DOUBLE

Handwritten musical score for 'L'Espresso' by Debussy, measures 165-166. The score includes parts for Obs. I & II, C. A., I & II Hns. in F, III & IV Hns. in F, I & II Trpts. in C, and Trb. in C. The music is in 3/4 time with a key signature of one flat. Measure 165 shows the beginning of the section, and measure 166 continues the melodic and harmonic development. The Trb. part in measure 166 includes dynamic markings 'ff con sord.', 'Solo', 'consord.', and 'meno f'.

I
 Has. in F
 II
 III
 Has. in F
 IV
 I
 Trpts. in C
 II

267

267

rit a tempo

Vln. I

Vln. II

Vla.

'Cello

Bass

pizz.

ff

pizz.

ff

pizz.

ff

uniso.

pizz.

ff

p

div.

uniso.

pizz.

p

Fine



3 6655 00019741 8

M1520.S9 P4 1965

Stravinsky, Igor, 1/Petrouchka

Mini

M

1520

.S9

P4

1965

Stravinsky, Igor
Petrouchka

DATE DUE

Mini

M

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